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CHINA PAINTING—III.

By MRS. N. R. MONACHESI.

THERE are numerous shades of green, affording wide scope for individual taste in selection, from the pale, delicate apple green, through all shades of yellow and blue-greens, through two or three olive tints, to a green noir No. 7, which is nearly black. With apple green and yellow for mixing, many delightful shades may be obtained—quite sufficient for ordinary work, for the first firing. Then for the second firing shade with brown-green No. 6, and a variety of tints will be given. Some of the useful greens are moss green j i, a nice warm yellow tint, and emerald-stone green, a very vivid, strong color, which mixes well with yellows, greens and browns. The browns are particularly useful, and one needs several shades. They can be introduced with advantage in nearly everything painted on china. They are always safe colors to use, and harmonize well with all other colors. Brown monochromes are especially admired. Those that are most useful are yellow-brown, which must always be fluxed, and chestnut brown, slightly warmer in tone than yellow-brown. Brown M, or 108, comes next in point of gradation in shade, with brown 3 next and brown 4 as the darkest. Occasionally I use a color called black-brown, which is a very dark, sombre tone, without a tinge of yellow.

Black is seldom required, as neutral gray is sufficiently dark for nearly all purposes. But if black is used, get ivory black, and send it, if used pure, but once to the kiln. It is apt to chip off if fired more than once. By adding pearl, or

neutral gray, or sky blue, in very small quantities this may be obviated to considerable extent, and there will be no perceptible difference in color.

White is never used except as an enamel for high lights, when it is applied in relief. The white of the china is left white whenever white is indicated in the design. The treatment is similar to an aquarelle. This piece of information may seem superfluous, but having seen china painted as a



"THE MASKS." MODELED BY JOSEPH CHERET.



"THE BACCHANTE." VASE IN BRONZE. MODELED BY JOSEPH CHERET.

piece of canvas, with an abundance of white mixed with all the light shades, it makes it necessary as a precaution to beginners.

Leave white alone—its use is not artistic, except to heighten certain decorative effects. These will come later. The same principle holds good with gold. If a gold chain or ring is to be painted, it is painted to resemble gold, with its different lights and shadows, and not by painting a streak of gold. That would not only be exceedingly inartistic and indicate the amateur, but be excessively vulgar. So with white. Try and picture the high lights without having recourse to white enamel; there are times and places when it looks all right, but this will be alluded to later.

Having selected the necessary colors, brushes come next for consideration. Procure the best the market affords. There is no economy in buying a cheap brush. A cheap

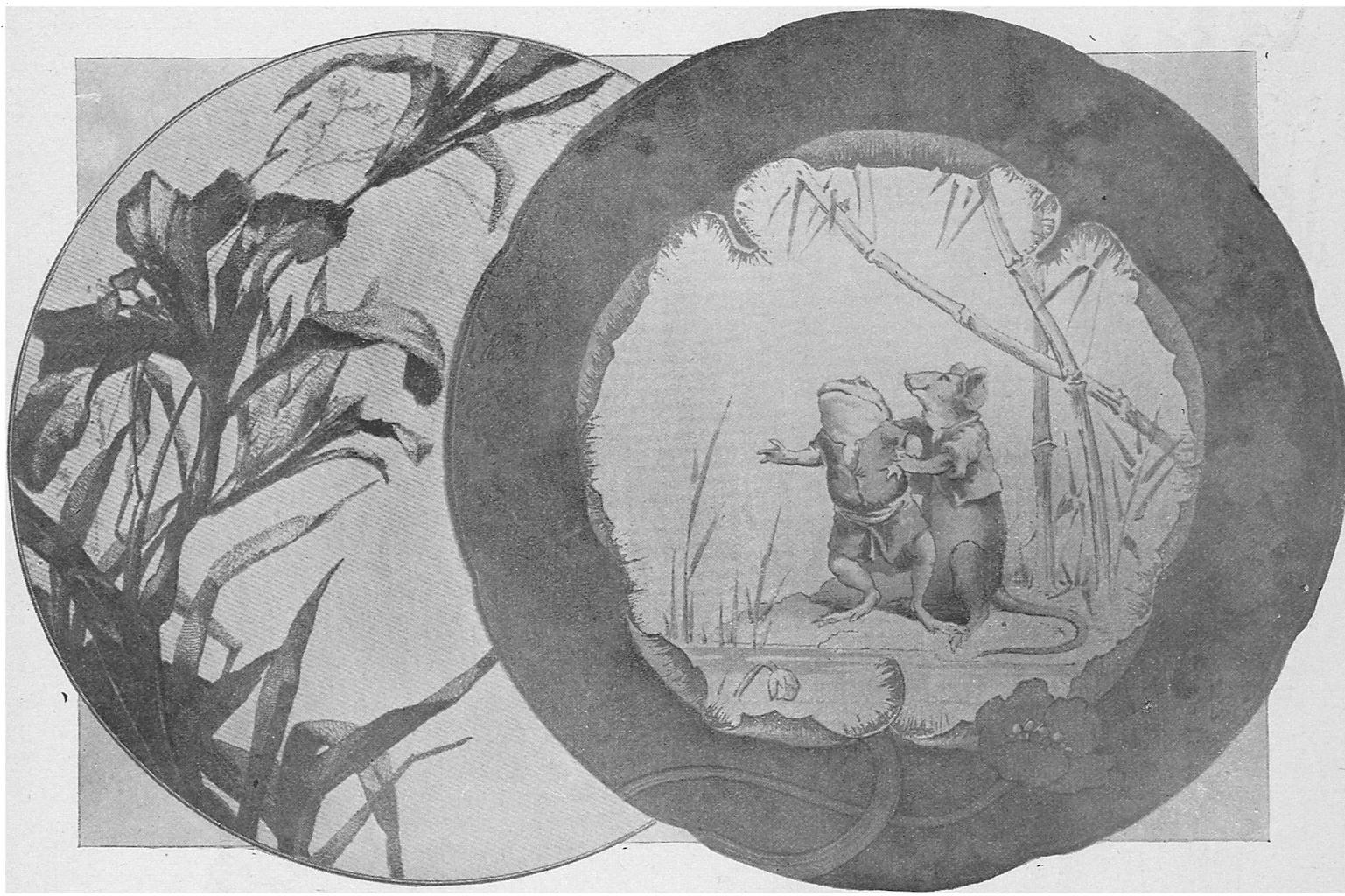
brush is always poor in quality, and for painting china it is imperative not only to have the right kind of a brush, but the best kind. For general use get what is known in the trade as "square shaders." These are so made that, though in appearance are round, when pressed upon the palette do not taper to a point but are square, as though cut off straight across. They are made of camel's hair and come in quills. Before putting in the handle, which comes separately, throw the brush into a bowl of water for several hours. This softens the quill, and the handle is inserted without danger of the quill splitting, which is apt to occur if this precaution is neglected. They become hard and dry and brittle in the store and generally out of shape, and will not fit a round handle till soaking renders them pliable.

Several of these will be required, of different sizes. Do not get very small brushes, as the larger a brush one can use the better will be the work. It is quite impossible to lay in a broad wash of color with a small brush—it will look patchy and uneven instead of a smooth blending of one

There are three ways of getting a design on china. First, if you are able to sketch in free-hand, do it with India ink and a very fine-pointed brush, which should never be used for any other purpose. Carmine will also answer the same object—in fact, any water color containing no mineral substance which will disappear in the firing, may be used. The other way is to sketch in very lightly with a lithographic pencil, which is specially made for drawing on china. It is a very soft pencil and it is somewhat difficult to sharpen to a point, but it will make a fine black line.

The other way is to use the ordinary lead pencil, but the surface of the china does not lend itself readily to this without preparation. Rub the china first with spirits of turpentine, allow to dry, and it is then just as easy to draw upon as paper.

If, however, you are unable to sketch your design in free-hand, from lack of technical ability or training, or if it is desirable to copy some pretty design that has taken your fancy, trace it and then apply to the china by the usual method of carbon paper. Do not hesitate to trace the design if there



DESIGNS FOR CHINA DECORATION. BY E. MILLET. (*Dekorative Vorbilder.*)

tint and a gradual melting into another. One, or at most two, pointed brushes will be sufficient, provided they are good and are capable of coming to a very fine point.

In selecting brushes see that they are elastic, as a test of their good quality. A poor brush, when wet, will not spring back again after passing over the surface of paper.

It may be advisable, when purchasing brushes, to secure a good blender, in order to tint evenly a large surface, or to shade a color off to nothing. In addition to the brushes make several pads of assorted sizes. These are made of balls of raw cotton wrapped in any old soft material that from constant usage or washing has become entirely free from lint. If, in spite of all previous precaution, some specks of dust or threads of lint adhere to the paint, a good plan is to have convenient something with which to pick it off and not injure the work. Insert a fine needle—a number nine or ten—in a handle, and it will be found admirably suited to this kind of work. It must be secured tight and firm, which can be done with sealing wax.

remains a doubt as to obtaining a correct drawing. Without advocating tracing, it seems to me preferable to bad drawing. With the facilities that are to-day offered the unprofessional and inexperienced, bad drawing is simply inexcusable. Perhaps trifling inaccuracies may be overlooked, unless they are too pronounced, in a floral design, where flowers and leaves assume unlimited positions and shapes, but no one can take such liberties when attempting the human figure. Here it is absolutely imperative to have correct drawing, and no carelessness in this direction is admissible. If you do not know enough to detect a figure when out of drawing, you may depend upon it someone else will, and then it will be but poor satisfaction to have perpetrated a gross error in this indestructible form. Beware also of the mistake of thinking or saying "it will do for a beginner." It will not do if it is wrong, and if you are able to derive any consolation from such false notions of art you are lacking in the very first principles of success, and you will never succeed.

(To be continued.)